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It is doubtless proper, as viewed from the standpoint of our worthy and altogether moral lawmakers and adjusters, that articles considered essential to the diffusion of religious principles should be worthy of a reduction in duty as compared with the same articles imported for the mere profits of profane trade. It is doubtless proper, we say, that such an eminently respectable sentiment should be practically illustrated by admitting these things free of all duty, but if such is done it should be done consistently and the same discrimination exercised in judging between what is necessary for the peace of mind and future happiness of the worshipers, and that which appeals merely and solely to his present temporary disposition to be in accord with the demands of a craze or a fashion. If stained glass windows for churches had any immediate and direct, or even indirect, bearing upon the integrity of creeds or any influence in a proselyting sense, we would be the last to utter one word against an absolute inroad of these frail but beautiful pieces of decoration; but when we realize the very slight hold they have upon the moral nature of the people, we must certainly protest against their free admission, more especially in view of the fact that while a finished window is admitted without any custom charges, the raw material, the glass from which that window is made, is subject to a payment of 33½ per cent. The application of foreign designing talent, in other words, to the adjustment of these pieces of glass relieves the glass of any responsibility to this government, and robs our own designers, at the same moment, of an opportunity to sell their own work. Of course, the same window imported for a private house would be subject to duty, so that we may soon expect to see fashion decree a shrine or chapel as an adjunct to every new building, to the end that they may each profit by a glass window of foreign make in an economical way.

The Custom House had a similar art craze some time ago, and admitted lead, tin and other metals free of duty if they were cast in the form of statues, supposed to be more or less artistic. This liberality was taken advantage of by some moral tradesmen to bring their stock in at little expense. May it not be that the same scheme in connection with windows will present itself to the moral tradesmen in that line?

THE use of glass for transferring pictures, or the first use of it, so that the picture may be made as an original behind the protection of a transparent face, has always been a manner more or less popular of painting small pieces that gave more satisfactory results even than came from porcelain. The most recent, and at the same time, the most successful work of this sort that we know of, is the painting of miniature portraits upon rock

crystal, known as the process Irlande, from its inventor, Mr. E. Irlande.

The effect of the portrait when it has come from the finishing touch of this artist, is the nearest approach to nature that can be imagined; the very texture of the skin, the most delicate wrinkle and the individual hairs upon the head, are as marked as in a photograph, and would seem almost too minutely perfect for the ordinary hand and eye to execute, even when belonging to a painstaking artist.

The means of making these miniatures indestructible and permanent, we will not pretend to explain, for it is the secret of the inventor; but we do know that it is executed through the agency of powdered colors, in themselves permanent, which are vitrified upon the crystal and painted in oil by hand. An advantage of no little consequence is that a photograph is the only model necessary.

It has become quite the thing for society people to have these miniatures painted and set in brilliants for brooches, lockets, breastpins, sleeve-buttons and watches; and many of our large jewelry houses, Kirkpatrick, Theodore Starr, Jaques & Marcus, have some fine examples of the work displayed in their cases.

WE want to repurchase copies of our journal for the months of October, 1882, October, 1884, and November, 1884. Any reader who has copies of these dates, and may wish or be willing to dispose of them, will oblige us by advising us of it.

PEACHBLOW is the prevailing craze; everything to be fashionable must be an approach to that rare and expensive shade. Despite the sensational stir cast upon the integrity of the now famous vase, and the competition of an enterprising house in the city in putting on the market excellent imitations of "the" vase which sold for—well, we will say \$18,000, at the very low price of 98 cents, despite all this, the peachblow holds the popular favor, and between the "celebrated peachblow cat," shown in a Broadway window, to the modest peachblow lamp shade shown in another, there is a wide field, both in a matter of distance and scope, for the introduction of the color into other decorations, household adornment among them.

THE timely and valuable display of pictures from the brush of American artists, made by the Union League Club, deserves more than a passing notice, for it takes advantage of the prevailing disposition on the part of wealthy collectors to invest their surplus and gratify their tastes in foreign paintings, even though the work of our native artists is neglected or ignored. Such displays as that made by the Union League Club, where the very best examples of American art are given, are calculated to arouse an interest in the progress and the encouragement of American painters that is certainly appropriate and necessary. The immense difference in the fancy value placed upon the work of artists of equal ability and of foreign and of native habitation is so marked, that we must attribute it partly to climatic influence and to the false glamour given by the stretch of salt water that lies between them. In fact, we have two very telling examples of the injustice, either in an under or an overestimate of worth put upon our own painters, in the case of two artists, who, realizing the false advantage to a picture of traveling across the ocean, and having the trade-mark of the "Oregon," or some other defunct steamer upon its case, removed to Europe, and leaped at once into a fame (among their countrymen left behind) that they had sought here in vain. It is only justice that native talent should reap its fair share of the money lavished on pictures.